

we go ? What shall be the degree of license at the festival ? At the limit fixed by custom the mores extend their sanction over the function and make it "right." Another source of barbaric festivals may be noticed. Men won victories over the elements and over beasts before they won victories over each other. This is true of remote antiquity and of primitive society. It is also true of the Middle Ages. The destruction of great beasts, demons, and other monsters led to dramatic and religious festivals. Magnin ¹ thinks that he could make a cycle of beasts, of which Reineke Fuchs would be the last link, anterior to the cycles of Arthur and Charlemagne.

617. Limit of toleration for propriety in exhibitions. Therefore : What shall be the limit of toleration in theatrical and other exhibitions with respect to dress, language, gesture, etc., in order to define propriety, is altogether a matter of the mores. It is not conceivable that the *Lysistrata* of Aristophanes could be presented on any public stage in Christendom. The whole play is beyond the toleration of modern mores. We meet with jugglers in Homer,² also mountebanks and tumblers.³ The *kubisteteres* spun around on the perpendicular axis of the body, and are compared to the wheel of the potter. Then they pitched down head-foremost, like plungers or tumblers turning somersaults. Some archaeologists have thought that the play of these persons had some analogy with that of the cubic stones which were so prominent in the cult of the Phrygian Cybele. If that analogy is accepted, then the pyramidal dance must be regarded as originally hieratic and consecrated to Cybele. That dance was at first aristocratic, but speedily became popular and descended to the

mountebanks.⁴

618. Origin of Athenian drama. The theater originated in the Dionysiac mysteries of the Greeks, in which dramatic action and responsive choruses were employed. Sex symbols were used without reserve. Intoxication and ecstasy belonged to due performance. In later mysteries dramatic action was employed to present myths and legends, or religious doctrines, in order to get

¹ *Origines du Theatre Moderns*, 60. ³ //., XVIII, 601.

²//., XVI, 750; XVIII, 604. * Magnin, *Origines du Theatre*